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Mu786.41 Massenet J-608010
[Le Cid. Aragonaise. Arr.
for piano 4 hands]

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PIANO DUETS

Two Performers at One Piano

SERIES ONE

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(Prices apply to U. S. A.)

Aragonaise

from the Ballet "Le Cid"

Edited and fingered by
Louis Oesterle

Secondo

J. MASSENET

Allegro brillante

Piano

The musical score is written for piano and consists of five systems of music. The first system is marked 'Allegro brillante' and 'Piano'. The second system is marked 'f'. The third system is marked 'ppp' and 'cresc.'. The fourth system is marked 'pp' and 'cresc.'. The fifth system is marked 'ff' and 'pp'. The score includes various musical notations such as notes, rests, and dynamic markings.

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3

Aragonaise, from the Ballet "Le Cid"

Edited and fingered by
Louis Oesterle

Primo

05856 2915

Allegro brillante

J. MASSENET

Piano

1608010

f
sopra

A

ppp
cresc.
f

pp
pp
f
cresc.

ff
pp
pp

x7341r

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Secondo

The musical score is written for piano and strings. It consists of six systems of music, each with a piano part (left hand) and a string part (right hand).

System 1: The piano part features a complex, fast-moving melody with many beamed sixteenth notes. The string part provides a harmonic accompaniment. Dynamics include *f*, *cresc.*, and *ff*. There are also markings for *Qa.* and a small asterisk.

System 2: The piano part continues with similar fast-moving figures. The string part has a more active role. Dynamics include *pp*.

System 3: The piano part has a more melodic line, while the string part continues with harmonic support. Dynamics include *f* and *ppp*.

System 4: The piano part features a series of fast, ascending and descending runs. The string part has a more active role. Dynamics include *f*.

System 5: The piano part continues with fast-moving figures. The string part has a more active role. Dynamics include *pp* and *p*.

System 6: The piano part features a series of fast, ascending and descending runs. The string part has a more active role. Dynamics include *string.* and *cresc.*

Primo

5

First system of the musical score for the Primo part. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The music features a complex melodic line in the treble with various ornaments and a more rhythmic accompaniment in the bass. Dynamics include *f* (forte), *cresc.* (crescendo), and *ff* (fortissimo). There are also some numerical markings like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Second system of the musical score for the Primo part. It continues the melodic and harmonic development. Dynamics include *pp* (pianissimo). There are also some numerical markings like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Third system of the musical score for the Primo part. It features a dynamic shift from *f* (forte) to *ppp* (pianississimo). There are also some numerical markings like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Fourth system of the musical score for the Primo part. It continues the melodic and harmonic development. Dynamics include *f* (forte). There are also some numerical markings like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Fifth system of the musical score for the Primo part. It continues the melodic and harmonic development. Dynamics include *f* (forte). There are also some numerical markings like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Sixth system of the musical score for the Primo part. It continues the melodic and harmonic development. Dynamics include *pp* (pianissimo), *p* (piano), *string.* (string), and *cresc.* (crescendo). There are also some numerical markings like 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

Secondo

Tempo I. un poco

più animato.

Primo

Tempo I. un poco

7

5

f

ff

più animato.

f

p

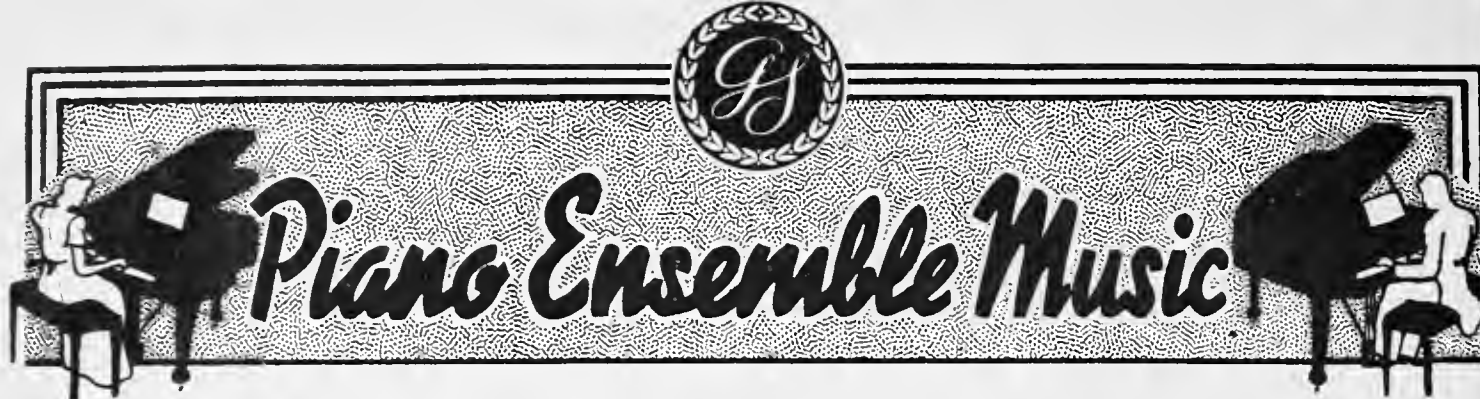
f

Animato.

8

ff

* Q. Q.



PIANO DUETS

Two Performers at One Piano

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